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BY TURTLES
LEADER
DAVE
SIMONETT*

*The LONG
WINTER*

The Mechanix

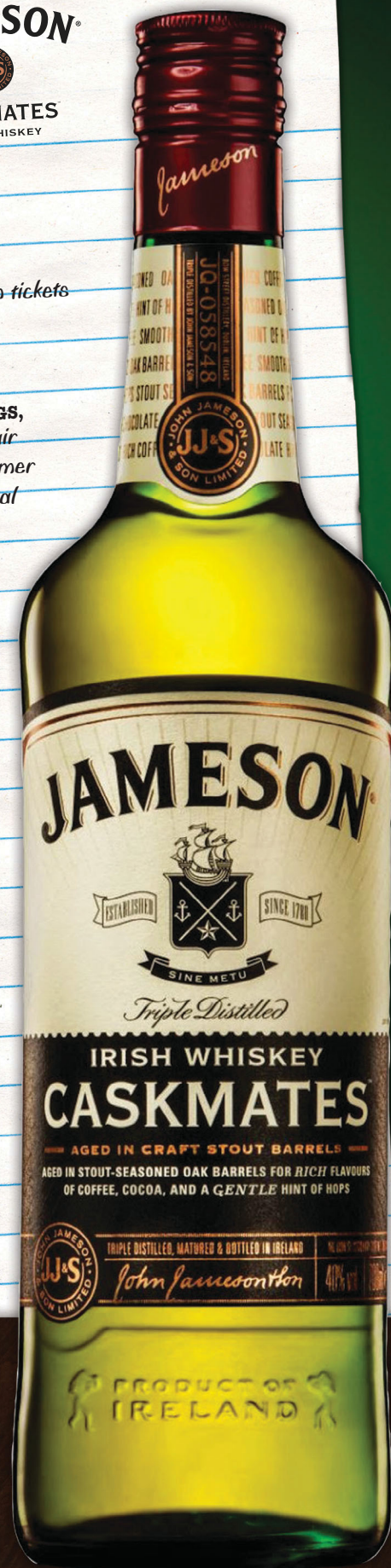
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9 FEATURE
THE LONG WINTER

Dave Simonett’s “marital suicide” and hiatus from Trampled by Turtles fueled *Furnace*, his most powerfully raw album yet.
By Erica Rivera

- 4 NEWS
THE SHORTLIST
Shady finance practices are back

BLOTTER
Mom-and-pop shop vandalized

MULLEN
Cargill’s complaints

- 17 FOOD
BYTE
A restaurant business model for a new generation

- 23 A-LIST
612 BREW TURNS FOUR
Beer flights, rare bottles, and freebies

- 33 FILM
THE FOUNDER
The McSwindle

- 35 THEATER
CORAZÓN
ETERNO
A bilingual love story

- 37 FASHION
STREET STYLE
Get Lucky:
SooVAC’s Annual Fundraising Gala

- 39 MUSIC
CRITICS’ PICKS

- 42 CLASSIFIEDS
SAVAGE LOVE
CROSSWORD

cover credit
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Shelly Mosman

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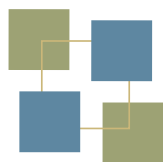
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THE SHORTLIST



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ANDY WITCHGER

THE STAT SHEET

3

Number of Minnesota congressmen — Jason Lewis, Erik Paulsen, and Tom Emmer — who voted to allow mentally impaired people to buy guns.

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Asking price for a one-bedroom downtown apartment during Super Bowl weekend next year.

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Price of a double cocktail at this year's Super Bowl. Be thankful you can't afford tickets.

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Price of “The Donald” sandwich — featuring bologna and American cheese on white bread — at the T-Rex Cookie café. Immigrants pay \$5.

SKANKING

THE OBAMA ADMINISTRATION passed a rule requiring financial advisers to act in the best interests of their clients, barring them from swindling people out of their retirement savings.

Everyone was sad. After all, one of the hallmarks of pre-Obama American greatness was the wholesale duplicity of our financial industry.

Thank President Trump for coming to the rescue. He's signed an executive order to reverse the rule, allowing advisers to lie once more. Greatness is coming.

“Wait, you mean rising health care costs are being driven by for-profit insurance companies, and not our former black president?! No. Way.”

Reader Michael Marshall responds to “While families suffer, UnitedHealth's profits rocket into the stratosphere,” at citypages.com

POPULAR STORIES

AT CITYPAGES.COM

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AL FRANKEN is pissed at Ted Cruz, John Cornyn, Donald Trump, and it's great [Video]

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‘HUGE UFO’ flew over I-94 in Minneapolis on Sunday, says internet person

STILLWATER SCHOOL OFFICIALS can't explain financial adviser's six-figure payday

WHEN ZEALOTS ATTACK

Mom-and-pop shop targeted as a sign of the gentrifying menace in south Minneapolis



FROSTBEARD STUDIOS

The Central and Powderhorn neighborhoods of south Minneapolis are among the city's most diverse.

A roughly even spread of white, black, and Hispanic people live there, with a sizable population of "Asian" or "other" rounding out the census findings. This melting pot generally simmers along without incident. But there are a few folks uneasy with a recent crop of white professionals moving into neighborhoods that long belonged to immigrants and blacks.

In late 2015, the opening of a new grocery co-op was a source of some controversy, a sign the neighborhood was getting paler and more expensive.

There was another over the weekend, when owners of a south Minneapolis can-

dle and art store discovered someone had broken a window and left graffiti in what the husband-and-wife owners are calling a "targeted crime."

Frostbeard Studios went public with the story via Facebook, saying their store had several windows smashed.

Owners Tom and Roxie Lubanovic didn't publicize the graffiti message, but whatever it was made clear why they were being vandalized.

"We are not a big corporation trying to gentrify the neighborhood (quite the opposite)," they wrote.

The shop, previously in northeast Minneapolis, caters to bibliophiles, with a variety of products with book-themed scents. Asked in 2014 to explain their influences, the couple listed "Books," "Nerd culture," and "Book nerds."

In their Facebook post, the couple said whoever did this clearly doesn't know them or understand their reasons for

moving to the South Side, which they praised for its "diversity and the thriving art scene."

That, they said, is what makes this targeted "attack surprising and upsetting."

The post has received almost universally positive, supportive reactions. One fan suggested starting a donation fund to help Frostbeard recover. The owners were grateful, but say insurance should cover the damages.

"Please," they wrote, "if you have concerns about us or our business, talk to us. Hear our story. Don't resort to violence."

They say they're trying to make the mom-and-pop shop a positive addition to the neighborhood.

"Our goal is to make awesome art and bring more good to the world. We want to make a positive difference in our community, to promote literacy and education. Our studio is a welcoming, safe place for all of our neighbors." —MIKE MULLEN

Several windows were smashed, with anti-gentrification graffiti left behind

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Cargill's Complaints

Is Minnesota doing enough to support its billionaires?



Mike Mullen

The biggest private company in America is listening to shrimp. Cargill, the Wayzata agribusiness giant, announced last month the launching of its iQuatic™ shrimp feed. Delivering precisely the right amounts at the right time “means larger, healthier shrimp and reduced waste,” Cargill explained.

The same release spelled out the company’s success so far in fiscal year 2017. Cargill is not so much a company as it is an economy: With \$54 billion in revenue through the first six months, the 150,000-employee company is keeping pace with the gross domestic product of Morocco, a country of 33 million.

An estimated 90 percent of Cargill is still in the hands of descendants of founder William Cargill and his son-in-law, John MacMillan.

There are about 1,700 Americans valued at \$1 billion or more, according to Forbes. Fourteen of them are Cargill heirs. On the magazine’s list of the country’s biggest private companies, Cargill has held the No. 1 spot (ahead of Koch Industries) for 30 of the last 32 years.

Keep those figures in mind as you consider the testimony CEO David MacLennan gave to the Minnesota Senate Jobs and Economic Growth Committee last week. MacLennan was invited to testify along with the CEOs of Ecolab and Land O’Lakes, two local Fortune 500 companies.

MacLennan told senators he can “understand why big companies get vilified.” Then, as if to show just how well

he understood, he started complaining.

Doing business in Minnesota “presents some challenges,” he explained. There’s the state’s top-tier income tax rate of 9.85 percent (third-highest in the nation), which kicks in at a combined household income of \$200,000. As of 2014 that included only about 2.5 percent of Minnesota households, but an estimated 100 percent of Cargill heirs.

**Cargill is
not so much a
company as it is
an economy.**

MacLennan was also concerned about the “elaborate and extensive” regulatory climate. “In general, permitting is getting more complicated, more time consuming, and more expensive.”

The fact is, Minnesota has taken steps to rapidly speed up permitting. In 2011, the state set a 150-day goal for decided permits by the Minnesota Pollution Control Agency (MPCA). The goal for simpler projects was later set at three months.

How’re they doing? Not bad: 97 percent of MPCA permits for new or expanded construction were completed on time. MPCA Commissioner John Linc Stine

says “general” complaints about regulations have been “pretty consistent” from the business community in the 38 years he’s been in government. But when he asks for specifics, they usually clam up. (Nor would Cargill provide any for this column.)

To be fair, MacLennan did mention a single specific project where Minnesota regulators were frustrating his conglomerate: Port Cargill, a sprawling, privately owned harbor in Savage.

Cargill ships tens of millions of bushels of grain from there each year. It’s the company’s responsibility to dredge all the stuff that’s kicked up from the Minnesota River bottom. Cargill’s sludge is stored on public land maintained by a local watershed district.

It so happens that in January, Cargill informed the Department of Natural Resources and the Army Corps of Engineers that it intended to start dredging a newly constructed mooring location for barges, and deposit that sludge in the water near its other docks.

Both state and federal water managers balked, saying additional dredging would require a new permit. DNR hydrologist Jennie Skancke says just dropping that sludge into the existing dock “doesn’t sound like the minimal impact solution that our rule and statute require.”

These details somehow escaped MacLennan’s testimony. Instead, he said vaguely, it has become “way more difficult” to get projects approved, and alluded to “these often onerous permitting processes” in Savage and elsewhere.

He asked for the Legislature’s help.

Sen. Jeremy Miller (R-Winona), the committee’s chairman, thanked MacLennan for that offer, saying he “really, really appreciates” all his company does for the state.

Toward the end of the hearing, the CEOs of these massive companies were asked to give final thoughts on what the state could do for them. Doug Baker, of Ecolab, talked about improving education and narrowing racial disparities to create a more qualified workforce.

MacLennan stuck to his guns: “Helping with regulations... and the tax environment” would be swell. “It doesn’t just benefit the big companies. It also helps the small companies as well.”

Bingo. If Minnesota wants to grow its economy, it should figure out how to help a start-up become the next Fortune 500 company, and not how to help the Cargills become the Medicis.

Follow Cargill’s own initiative. Listen to the shrimps of the business community and see what they need. Let the killer whales fend for themselves. 

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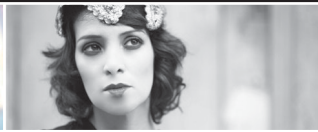
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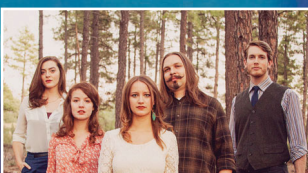
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The LONG WINTER

By ERICA RIVERA

*Dave Simonett's
"marital suicide"
and hiatus from
Trampled by Turtles
fueled Furnace,
his most powerfully
raw album yet*



SHELLY MOSMAN

*THIS HOUSE IS ON FIRE
AND I CAN'T ESCAPE /
I'M LONELY AND TIRED,
NO WILL LEFT
TO FAKE IT*

— "THIS HOUSE IS ON FIRE"

Dave Simonett is nervous. Or so he says. But on this January evening, the 36-year-old musician best known as frontman of the globally loved bluegrass band Trampled by Turtles looks as casually cool as any other outdoorsy Minnesotan. His scruffy auburn hair is matted beneath a red wool cap. His beard is neatly trimmed. He wears a red plaid flannel shirt with big pockets on the chest, black jeans, and smoke-jumper boots. The scent of a recently smoked cigarette lingers on him.

Even before Simonett gets a Miller Lite down at Buster's in south Minneapolis, he is friendly and endearingly open. Aside from an interview for a press release, this is the first time he's discussed his divorce in-depth since he committed "marital suicide" in 2014. After ending his decade-long marriage to a woman he'd been with since he was 19 years old, he moved out of the Hopkins home where the couple was raising their two children. Since then, he's pinballed between various residences before settling in Minneapolis.

The divorce, which Simonett considers the most traumatic event of his life, is the basis of last month's *Furnace*, the new album from his rock project Dead Man Winter. Though he jokes it's a "cheesy breakup record," the LP is the most raw and revealing work of his career.

*I'M A DISASTER,
I AM FADING FROM
YOUR YOUNG LIFE /
I'M GROWING PALE
AND GHOST WHITE,
WITH XS ON MY EYES*

— "DESTROYER"

While Simonett doesn't appear to be in shambles now, *Furnace* paints a portrait of immense struggle. His wounded, howling vocals chronicle the emotional wreckage of dismantling his family over 10 tracks.

"The guilt involved in that process [of divorce] was exponentially more than I expected. I'm normally not a very guilty person — I actually worried about that for a time, thought maybe I was a psychopath, a sociopath," Simonett explains. "I had to process all of this, a lot of polar-opposite emotions, and my remedy has always been

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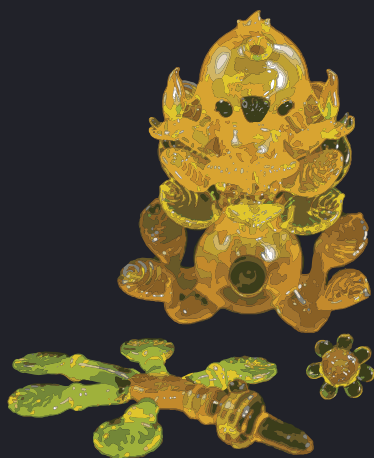
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Dead Man Winter rocking
First Avenue in 2015

writing about it. This was... almost like a vomit of lyrics that came out of that experience. It still makes me nervous, not having any kind of veil or a metaphor."

When someone discloses a divorce, it's natural to ask what happened. It's just as common to hear "It's complicated" or "We grew apart" in response. Simonett doesn't initially deviate from these pat responses, but with a little pushing, he assumes the blame:

"I was the one that was fucked up. I was the one that was looking to get out," he says. "It definitely came as a surprise to her, I think. For me, it just got to a point where I got into that feeling of wanting to be elsewhere. I was miserable with everything — not my kids, that's a different thing — but every part of my life started to suffer."

On the brink of a mental breakdown, "I just fucking left everything," he says. "It was a really shitty way to end a long, loving relationship."

Simonett, who considers himself the "luckiest asshole ever," admits to destructive tendencies.

"I know a lot of people that constantly screw themselves up," he says. "Why do we do that? I don't know an answer, but it is some kind of... I won't call it boredom, 'cause it's not boredom, but it's maybe a cousin to that."

Hence the tendency to bolt and the ensuing "shit-show whirlwind."

"Stability hasn't equaled happiness for me," he says. "I get kind of scared of it. Or threatened by it."

If he's hesitant to share additional details about what led to the divorce, it's because he doesn't want to cause his ex-wife any more pain. Shortly after the aforementioned press release was posted online last fall, she received an email from a co-worker asking, "Is this your ex-husband?" The news that Simonett was writing about their divorce on *Furnace* did not go over well.

"It's a fine line, you know?" he says. "The record needs a little bit of context.

I have to talk about it. That's part of the process. But I don't want it to seem like I'm using somebody else's blood for my benefit."

For Simonett, using his divorce as creative kindling wasn't an opportunistic marketing ploy — it was a cathartic necessity.

*THERE'S NOTHING I WANT,
JUST LEAVE ME ALONE /
IF I NEED YOU, I'VE GOT
YOUR NUMBER / IN THE
WINTER I LEFT MY HAPPY
HOME / DON'T THINK I'LL
BE BACK ANY LONGER*

— "CARDINAL"2

After Simonett left his marital home, he called fellow musician and long-time friend Erik Koskinen to ask if he could crash on the couch in Koskinen's Minneapolis studio. Though Koskinen didn't know what events precipitated the request, he wasn't shocked, either.

"With friends, you'd rather have them call you and ask you for help than not," he says. "Everybody has their own shit. We're buddies for a reason; we help each other out."

While staying at Real Phonic Studios, Simonett says he was "writing like crazy. All of these songs came out." Over several months, he recorded what he thought would be the follow-up to Dead Man Winter's 2011 debut album, *Bright Lights*. He relied on heavy electric guitar, a lot of reverb, and a rotating cast of backing musicians on his first attempt at the new album.

"I was really scattered and the record was really scattered," he says. Feeling



SHELLY MOSMAN

lost, Simonett backed off the project. He decided to escape the Twin Cities for a while.

"I didn't want to see anybody I knew," he says. "I didn't want people to say, 'I'm sorry, man.' Everybody that I know pretty much knew I was going through a divorce. But I didn't want to fucking talk about it."

While he says the Boundary Waters would have been the perfect place to get lost, he needed to be within commuting distance of Minneapolis so he could see his kids. He relocated to Red Wing in August 2014, a move that confounded the locals.

"The first question I'd get for the first five months I lived there was, 'Why'd you move to Red Wing?' Nobody could comprehend somebody coming there."

It took time for residents of the southeast Minnesota river town to warm to him, but by the end of his year-long tenure there, he knew people by name and had made new friends in nearby Winona.

In early 2016, Simonett decided to take another stab at a Dead Man Winter album. He retreated to a cabin in Finland, Minnesota — about an hour up Highway 61 from Duluth.

"My solace has always been the woods, generally, but specifically the North Shore," he says. "It's where I've gone to reset or work or whatever."

For five frigid days, he woke, snowshoed, took saunas, and recorded demos on a tape recorder, finding much-needed clarity and calm.

"Once in a while, you write songs about stuff that's uncomfortable, but it's like a pressure-release valve," he says. "It's got to come out."

For the second attempt at recording the album in the spring of 2016, Simonett booked Pachyderm Studios in Cannon Falls, the storied and freshly renovated space where Nirvana recorded their final studio album, 1993's *In Utero*. Simonett recruited guitarist Koskinen, drummer J.T. Bates, keyboardist Bryan Nichols, and

Dave Simonett says he feels most at home in the North Woods.

bassist Tim Saxhaug to play on the album.

"I know some people that don't like to work with friends, but I do, especially in that kind of situation," Simonett says. "We stayed at the studio. We were in this thing. I love them all dearly; they really helped me through a lot, personally and musically."

"He was deep in [the divorce] in the time we were recording," Saxhaug says. "Just listening to the lyrics, you could tell it was very much influenced by what was going on in his life. There was a lot about things ending, lives changing, things not being how they were. His whole life just drastically changed."

The arrangement of the album was a group effort; it was recorded live to tape, sans producer: Koskinen, who played with Simonett on both versions of the album, says playing live made all the difference the second time around.

"We couldn't go in and just re-record what we had already done," he says. "We kind of had to start over again."

Lyrics, tempos, and keys were all reworked. Acoustic guitar was added. Entire songs got switched out.

"It was honestly one of the fastest moving, most cooperative, creative arranging experiences that I've had," says Saxhaug, who's also a member of TBT. "We'd take a break for dinner and then go down and listen to what we had done, and we'd all be super pumped."

"That whole process felt so much healthier to me," Simonett concurs. "I went to a good place when I wrote music and I went to a beautiful studio and played the songs and that was like, 'Yeah, OK. That's an album. Sounds like an album. Feels like an album.' There was a lot less of the chaos and just a feeling of forcing something that shouldn't be happening."

"If there's a difference between the two

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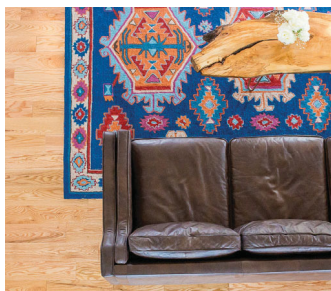
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Simonett clowning backstage
with his Trampled by Turtles
bandmates in 2014

versions, the second one is better because it's not over-done or over-thought," Koskinen adds. "We did good."

Simonett's goal was to make a record with a cohesive sonic landscape, a story with chapters. *Furnace* is certainly that. It's an album that grows on you, revealing another layer of depth with every listen. It's a little bit country, a little bit rock 'n' roll, sometimes twangy, sometimes sparse. Though the lyrics are anguished throughout, and several songs are funeral-dirge somber, there are a few tunes that border, instrumentally, on boisterous.

"I don't know why it's G, C, and D, or whatever. That's just how it fit," says Simonett, who will celebrate the release of *Furnace* this Friday at First Avenue. "Sometimes, if the music matches the lyrics too well, it becomes one thing instead of dimensional. There's a lot of shit going on in there. It's not all just doom and gloom. There's a new start, too."

*THERE'S SOMETHING
WRONG IN MY HEAD /
I AM SPINNING / I NEVER
GET OUT OF BED AND I'M
SITTING ON / A HUNDRED
SONGS I WROTE FOR YOU*

— "THE SAME TOWN"

Simonett was born in 1980 in Germany, where his army father was stationed. His family moved around a lot until settling in Mankato before he entered kindergarten. Around age 12, he visited — and fell in love with — Duluth. "I still remember the first time I came over the hill on I-35 and saw the lake and the town," he recalls. "I still consider Lake Superior where I feel most at home."

Simonett enrolled in the University of Minnesota-Duluth, more for the chance to move up north than for the education. He spent one year there taking mostly

philosophy classes before withdrawing and immersing himself in the music scene.

Instrumentally inclined since he was a child, Simonett bought his first guitar, a "shitty" Yamaha, at age 17 from a friend.

"I loved it to death," he says. "Once I held it, that's all I wanted to do, for a living and otherwise. I knew it right then. I couldn't even think of another job."

Open mics and casually playing with other musicians in Duluth led to the formation of a band called Simple Junction around 2000. Then Simonett met mandolin player Erik Berry, who asked him if he wanted to do an acoustic project on the side. Simonett had always stuck to rock 'n' roll, but soon he was listening to bluegrass and learning old folk songs with Berry. The duo started playing shows together, and after a set at Fitger's Brew-house, Dave Carroll approached them and asked if they wanted a banjo in the band.

"Nobody played the banjo in Duluth," Simonett says. "It's way different now. You go to Duluth and there's just banjos lying all over the place."

Fiddle player Ryan Young and bassist Saxhaug also joined the group. Trampled By Turtles became official in 2003, but its members still considered it a side project. Even the band's name wasn't meant to endure; it was created on the fly for a show.

"We thought it was the only time we were going to use it," Simonett says. "Everything was very short-term."

As the members' other bands began to break up, however, they dedicated themselves primarily to TBT, and the group discovered its niche.

"It was very much artistically based," Simonett says of the early-'00s Duluth music scene, which already included notables like indie-rock greats Low and blues-folk vet Charlie Parr.

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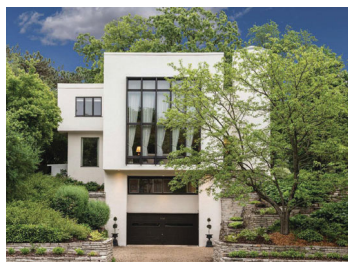
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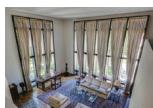
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"Nobody was making any money. If you could charge a \$5 cover, you were really successful and people already hated you," Simonett remembers. "Everybody was doing it just purely for playing music. To look back at it, I'm so thankful for that, to have an environment where all of your credit is based on if people think you're interesting."

Over 14 years, TBT recorded eight albums, three of which hit No. 1 on Billboard's Bluegrass chart. The quintet played festivals like Bonnaroo, Coachella, and Lollapalooza, and sold out Colorado's legendary Red Rocks Amphitheater three years in a row. Two appearances on the *Late Show with David Letterman* and one on *Conan* further bolstered the band's devoted fan base.

But in the spring of 2016, Simonett asked his bandmates for a favor: time off to work on Dead Man Winter.

"In order for him to fully realize his creative vision, he needed absolute space from Turtles," Saxhaug recalls. "We decided that, yeah, we should be able to give it to him because we've gotten so much from his songs over the years."

The band didn't officially announce a hiatus, but last October that infamous *Furnace* press release went live and rumors began swirling. Ten days later, TBT tweeted, "Going away for a little

while. We love you all. Thanks for an amazing first chapter."

"That band gets busy as hell. To try to fit something in between Trampled albums is very daunting. I just didn't have time," Simonett explains. "I get tired of touring constantly unless there's a point to it. It's a good job and I like doing it, but creatively, if there's not something new to propel that, then I get bummed out or stir-crazy."

Though the band doesn't have a set comeback date, Simonett insists TBT isn't breaking up. Saxhaug seems optimistic that the break is not only temporary but beneficial: "I can't speak for anybody else in the band, but this time hopefully opens up our lives more, and when Turtles returns we'll be all the richer for it."

Pivoting, even temporarily, to Dead Man Winter is a risk for Simonett, but it's one he feels compelled to take.

"The challenge of getting my dream job has been: Can I make a project or can I do something that my fans aren't really going to like or get?" he asks. "But if I'm being artistically true, then that's what I need to make."

If he can't make ends meet through music, Simonett says he isn't afraid to return to the workforce; his employment history includes stints cooking in restaurants, building log homes, and roofing. It

wasn't until around 2010 that he was able to give music his full-time attention, and even then, he wasn't "financially ready." Ultimately, he says, "If it doesn't work out, it doesn't work out. If it does, bonus. But I would have regretted not making the record."

*I'M FULL OF CHARM AND
I'M FULL OF WHISKEY /
AND I'M FULL OF SHIT,
MOST OF THE TIME /
WHEN I GO HOME, WILL
YOU GO WITH ME / AND
WILL YOU HOLD ME UP
WHEN YOU SAY GOODBYE*

— "RED WING BLUE WING"

Simonett's divorce was finalized in the summer of 2016. One would assume that, unattached for the first time in his adult life, the acclaimed musician with devilish magnetism and rugged good looks would take full advantage of his newfound bachelorhood. But when asked about his status, he's tight-lipped and evasive.

Are you enjoying being single?
"I don't know."

Yes, you do.

"Sometimes, sometimes not, you know?"

Have you been dating?

"Not really."

Sleeping around?

"I've just been single. I'll put it that way."

You are being way too Minnesota Nice right now.

"I'm not trying to be nice. I'm just trying not to say I'm sleeping around in an interview with the City Pages."

OK. Fine.

When he tips his bottle up to drain the last drops of beer, Simonett's eyes — slightly asymmetrical and a faded blue hue — glint mischievously. His gaze is wily. Disarming.

Finally, he expounds: It's too soon. He isn't rushing into anything. He doesn't want to shape his life around another adult. He's given up on the idea of soul mates and finds the concept of one partner per lifetime unnatural. He can't even fathom getting married again.

"Commitment doesn't get me very excited," he says. "I've always fought against domestic life. All of that stuff has never fit with me. It never did."

And yet, you got married.

"I did. 'Cause I loved that girl, you know? You can feel two things that are opposites at the same time," he says. "I'm not claiming that I'm not a selfish bastard, 'cause I



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am, but when you care about somebody, you try to compromise parts of yourself.”

If the self-examination of the past few years has taught him anything, it's that he's always been the lone wolf he is now — he just didn't give himself permission to accept it before. “My natural state is to be alone,” he says.

Simonett knows he had it good. He knows he married a “cool-ass woman who was beautiful,” a woman he says he didn't deserve, and that their relationship, even at the end, wasn't of the throwing-plates variety. Sometimes, he wonders if he should have tried harder to salvage the relationship.

“But it just didn't feel right to have any of it. I kind of didn't want any of it,” he says of his marriage. “I try not to dwell on it too much now because it's gone. Figuring out what's next... I don't know. My whole life is a little bit upside down.”

I AM NOT OKAY, WHAT ELSE CAN I SAY

— “YOU ARE OUT OF CONTROL”

As with *Furnace*, which ends with an extended, tortured jam session, it would be disingenuous to conclude Simonett's story on an uplifting note. Divorce — especially when children are involved — doesn't work that way.

For now, he's taking it day by day. When he's not spending time with his six-year-old daughter and three-year-old son, you might find him skiing or ice fishing. He's also putting out other people's music on GNDWIRE Records, a label he started two years ago with Twin Cities music manager Mark Gehring. Thus far, the label's releases include 2015's *I'm Not Afraid* by John Mark Nelson and 2016's *Impossible Dream* by Haley Bonar, both high-profile Minnesota artists. *Furnace* is the label's third release.

“Another way to lose money in the music business is to start a record label,” Simonett jokes. “But I love it. That's still a smaller project, but hopefully it grows. My whole goal in that was to be able to find people with music I really loved and put it out in a way that I was proud of.”

He's also not opposed to getting the TBT gang back together to make another album.

“Hopefully a breather is all it needs,” he says. “Like any relationship, you take some time apart and see what happens.”

It is a courageous, if excruciating, act to take ownership of one's life, just as it is to make brutally honest art out of personal pain. With *Furnace*, Simonett has done both. What was broken will be rebuilt. Spring will come, even for Dead Man Winter. And when it does, he just might write about it. As he teases:

“I'm going to try to make a super bubbly record next time.” ☐

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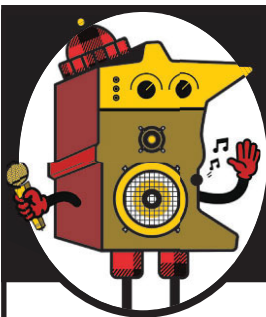
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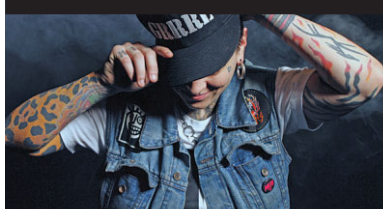
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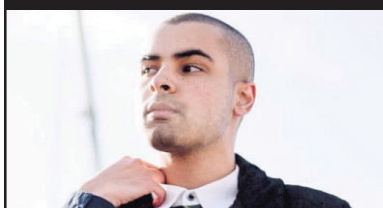
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BYTE

A new restaurant offers a radically different life for its workers

BY MECCA BOS

A couple of skinny young dudes dressed in ironic T-shirts stand against a backdrop of graffiti murals and graphic art posters in a construction zone space in the Warehouse District. They hardly look like they're about to shake up the entire local restaurant industry.

Travis Shaw and Mark Lowman are both hospitality industry vets. After years of cooking, both made their way up to chef positions at the Marquette Hotel Minneapolis. Both were unhappy, and they were mostly unhappy because of the way they had to treat their staff. By now we all know what it looks like to work as a cook in America: low pay, long hours, no benefits, and few other incentives.

After work, Shaw and Lowman would get a drink together and blow off steam, as chefs are wont to do. They'd discuss the things that could make kitchen work a truly sustainable career choice for adults. Then they'd go back to their jobs, the very ones they feared would inevitably let them down.

But more and more, they came back to their radical vision of what restaurant work could be. Lowman started asking, "Why aren't we doing this? Are we going to do this?"

So they got to work on making the "this" a reality.

According to the U.S. Bureau of Labor Statistics, the average hourly wage for a line cook in America is a little more than \$11 per hour. Very few restaurants offer health care benefits, and when they do, it's often a 50/50 match system. When you're making \$11 an hour, you're going to pass on that deal. A request for a paid vacation would probably get you laughed off premises, and if a toothache should strike, better hope you know some home remedies.

While both chefs say that they loved the work, and initially didn't mind working 75-hour work weeks, as they got older, they were having a tougher time envisioning



SASHA LANDSKOV

a future in that routine. A nationwide culinary worker shortage suggests they are not alone. More people are leaving the business early, and fewer are entering.

"Eventually, you can only go so far on passion," says Shaw. "All of a sudden you realize you're working all the hours, and

you're not getting paid dick."

Lowman chimes in: "The restaurant kitchen industry is an outdated system... built on machismo and how hard you can work. Which just feeds ownership and the corporate structure and allows them to pay you less. Well, you're working with a new

generation of people, and that's not good enough anymore."

With an eye toward gaining back their self-respect and employing people in a manner that feels good and decent, they're opening Byte on March 1. It will be their radical vision come to life, complete with a 40-hour work week, \$15 hourly to start (and overtime beyond 40 hours), full health benefits, and paid time off.

But how? Here's the plan:

1. Help yourself.

The sliver of downtown space in the former Foxfire Lounge will be exclusively counter service. There will be drip coffee (no fancy pour-overs or espresso drinks), and you'll need to go elsewhere for your mixology — they're serving only beer and wine. It's all with an eye toward efficiency.

2. Street food rules.

"We took inspiration from taco stands and Asian street vendors," says Shaw. "They're able to make things that are cheap, quick, and amazing. One person can execute it and keep things efficient." That means low labor, low food cost, and ingredients that can be used in multiple menu items.

3. Don't expect farm-to-table.

"I'm sure we'll get called out for that," the partners say. "We could pay for grass-fed organic beef, or we could pay people. A lot of places are carrying the flag for farm-to-table food and that's great. But there aren't a lot of people carrying the flag for this. Commodity food is where we had to draw the line."

4. There's safety in numbers.

They're focusing on high volume, which is where they hope the money will come in. The restaurant seats 100, plus another 30 on the patio, so even though the space isn't huge, this is no cozy 50-seat bistro.

5. There's no "I" in Team.

They're hiring only 12 employees, most full-time, but also a few part-timers who wish to be. There will be no tipping, and everyone will do everything. At least they hope. Duty crossover will be an important



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FOOD

part of efficiency, just like the ingredients used in multiple menu items. Twelve employees is pretty bare-bones for 100-plus seats.

What you won't see in this scenario is the 15 percent or so hike in menu item prices that most no-tipping establishments use to offset the missing gratuity line. Byte's prices will be comparable, if not even a little lower, say Shaw and Lowman. The two wouldn't have felt comfortable having a restaurant built on social justice without also offering affordable food, they say.

They have their detractors. Shaw and Lowman say they've already received "hate mail" and other blowback. They have been called "snowflakes" and "ignorant millennials."

But the two are not hearing it. "They can't see into our books. They don't know the details of our plan," Shaw rebukes.

Shaw and Lowman are using most of their own money for startup costs, so they are not on the hook to pay back investors. And they're getting a great deal on the space — in part because the landlord digs their mission.

So why "Byte" and not just "Bite?" The friends recognized that they'd probably be all but living at the restaurant, so wanted to incorporate stuff that they and their

friends truly liked.

"We're both geeks, we like board games and stuff." So, the "geek pub" was born. And no, this is not an arcade. The tables will be filled with board games. They're watching the bottom line, remember? They'll also serve local beer and fun, affordable wines that "don't take themselves too seriously."

And yes, it is a real restaurant. Food is the first focus. These self-professed geeks seem geekiest when describing their menu items: paneer bites with Indian spices and tomato chutney, chicken mole rojo, and black vinegar pork.

Byte comes at a pivotal time in the overall local and national dining landscape. Minneapolis is facing a \$15 minimum wage hike for all workers, possibly including tipped employees. If that legislation passes, many restaurant owners say they will have to change their business model or go out of business.

Shaw and Lowman get it, and they know that their model is only one way of doing business. But they do think that their model is probably the more dynamic one. You can see what they mean, as more and more businesses strip down to just counter service. Labor is the largest percentage of a restaurant's operating costs. It makes financial sense.

And Byte could be the wave of the future. ☐

HOT DISH

LOCAL RESTAURANTS JOINING THE COALITION OF SMALL BUSINESS UNITED AGAINST HATE

Mike Sherwood of Pizza Nea calls it "coming out of the closet for caring."

Small business owners have a conundrum that cuts both ways: They don't have the money or the clout to change laws or legislation the way big business does. All they have are their voices. But if they use their voices, certain customers could turn against them.

"It's a big risk," says Sherwood, who came out as proudly anti-Trump on his business social media pages early and often. "Minnesota is 50/50 [politically]."

But, as another small business owner put it in a recent grassroots meeting: "Sometimes you just have to do what's right."

John Sugimura owns PinkU, the modern sushi restaurant that recently opened in northeast Minneapolis. He chose the name, which means "pink" in Japanese, because in that language, it also has connotations of "peace" and "democracy." He wanted to

always gently remind himself of where he came from. Sugimura is a longtime social advocate and activist, but his recent conversion to restaurant owner has taken him out of his usual circles.

"But I really can't stand behind the counter chopping green onions all day and say I'm too busy," he says. There is no getting away from what America looks like through his eyes right now, he says.

"I haven't been this scared since high school — being different and being of Japanese descent. [As an adult] my differences have typically been celebrated. But here I am having this flashback, and I'm wondering — because I'm gay, too, am I going to have to tone it down? Do I have to start softening my message?"

Sugimura adds that his grandmother was living in Sacramento during World War II and went "straight from her restaurant into the internment camp."

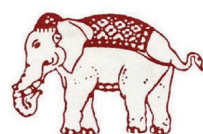
"And I'm scared myself," he says.

Sherwood and staff from local vegan butcher shop Herbivorous Butcher had casually chatted about starting a business coalition of like-minded individuals after



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Thursday, February 16th, 2017 | 5-8pm

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Thursday | February 16th, 2017

5:00 p.m. – 8:00 p.m.

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f t i

FOOD HOT DISH

“crying together” on election night. Recently, Sherwood put up an invitation on Twitter to gather at Pizza Nea after the January 31 march against Donald Trump’s ban on immigration.

Sherwood was shocked to see representatives from over 30 businesses show up, and the number is growing.

The mission of the coalition, thus far: “We are a group of Twin Cities small businesses against the rise of hatred being directed at the Muslim, Black, Latino, Immigrant, Disabled, and LGBTQ+ communities. We believe that Minnesota is only stronger when we embrace ALL people.”

The businesses are planning work around social justice through fundraising, networking (at the next meeting, every business owner has pledged to bring in a representative from an immigrant- or minority-owned business), and with help from Mainstreet Alliance, an organization that works to provide small businesses a voice on public policy issues.

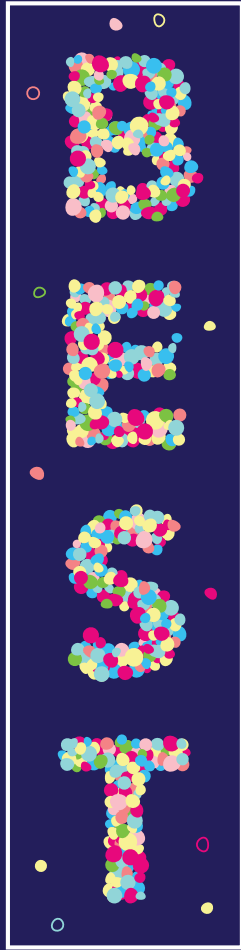
“The most patriotic people in that room were non-U.S. born immigrants,” says Sherwood. “Everybody wants to do something [in order to] organize to fight for social justice.”

And, he said, the risk factor of speaking out is ameliorated by the fact that so many of his customers are reaching out to find out “where they can shop.”

Here is the current (growing) list of businesses:

Amelia & Holly’s
Barking Tree
Belly Up!
Common Roots
Emerge Pilates
Gumball Boutique
i like you
Jeromeo
Junket
Main Street Alliance
Minnesota Businesses for Humanity
Mischief Toy
Peace Coffee
PinKU Japanese Street Food
Pizza Luce
Point Acupressure
Pup Culture
Robertson Law Office
Sassy Spoon
Shop Junket
Smart Set, Inc.
Smitten Kitten
Social Visibility Counseling
Techanix
The Beez Kneez
The Good Acre
The Herbivorous Butcher
T-Rex Cookie
Two Bettys Green Cleaning Service
World Street Kitchen
—MECCA BOS

CITY PAGES



OF THE TWIN CITIES

Readers' Choice

Each year, our annual Best of the Twin Cities issue highlights all the best people to follow, the best things to do, and the best places to eat, drink, play, and party.

But we want your input too! So we humbly submit to you the 2017 Best of the Twin Cities Reader’s Choice Poll where you’ll nominate your favorite people, places, and things in 100 select categories.

VOTE FOR YOUR FAVORITES!
citypages.com/vote

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9:30AM - 6:00PM SATURDAY, FEBRUARY 25 • EARLE BROWN HERITAGE CENTER



Welcome to the largest and friendliest holistic event of 2017. It is time to kick-start your Spring — hibernation is over! Visit 97 of the finest **Holistic Exhibitors & Intuitive Readers in America!** Have fun and fine-tune and recharge your Body, Mind & Soul... and create your personal best in 2017! ~ **Gary Beckman**

CHRISTINE DAY presents: Higher Realms Pleiadian Initiations - A sacred journey with the Pleiadian Ambassador. 1:00-2:30 p.m. Saturday Keynote: Activate new energetic centers in the body.



9 a.m. - 5 p.m. **SUNDAY ALL DAY WORKSHOP:** Re-access your own Higher Realm "Transmitting Channel."

PSYCHICS IN THE CITIES presents:

The Truth About Psychics - Keynote 3:00-4:30 p.m. - Join Connie Braton, Judie Randall and Debra Battenfeld in learning about the life of a psychic and how the psychic world can enrich your life.



JOHN DeSALVO, Ph.D. presents: The Secret Behind Magic, Spiritualism, Voodoo & Psychic Phenomenon - 10:00-11:30 a.m. Keynote - Learn why we search for Cosmic Consciousness, and experience some practical techniques to come closer to this goal. Dr. DeSalvo has researched the paranormal for more than 30 years.



LEARN ABOUT THE WORLD of spirit, psychic phenomena and healing at the 2017 Psychic & Healing Symposium! The day will feature provide a broad spectrum of opportunities to learn about the world of spiritual and psychic phenomena. The spotlight of the event will be the exhibitors. Explore intuitive readers, wellness products, healing resources, aura photos, jewelry, animal communicators, crystals and other unique gift items.

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CCN-BALLET DE LORRAINE

Feb 16, 7:30 pm

Carlson Family Stage

*Devoted, Sounddance,
Fabrications with live music*

A celebration of revolutionary American choreographer Merce Cunningham paired with a new contemporary ballet by choreographers Cecilia Bengolea and François Chaignaud. In conjunction with Walker Art Center's exhibition *Merce Cunningham: Common Time*.

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CCN-Ballet de Lorraine in *Sounddance*.
Photo © Laurent Philippe.

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A LIST

FRIDAY Free beer at 612 Brew P. 27

SATURDAY Nearly nude running P. 28

TUESDAY Flip Phone celebrates V-Day P. 30

WEDNESDAY 2.8

COMEDY

JOE ZIMMERMAN

ACME COMEDY CO.

"I'm calling this the Self Help Me Tour," says comedian Joe Zimmerman, explaining that he's not obsessed with self-help books, though he does tend to read a lot of them. "It ends up sneaking into my comedy a little bit, and I end up talking about all these weird books I've read and all these weird theories." It's turned into a fun theme for his recent run of shows. "I can keep working on myself while I'm doing comedy." His friends would tell you that he's pretty together, but Zimmerman isn't so sure. "There's always one area of my life that's bothering me." One of the most useful books he's read is Dale Carnegie's *How to Win Friends and Influence People*. He's not so keen on *The Secret*, though. "That one is a little ridiculous," he says. "There's no secret to *The Secret*. Just visualize what you want in life. It's like placing an order and the universe will deliver." The genre is really hit or miss, he adds. "Some help and stick with me and others end up being material." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

ART/DANCE

MERCE CUNNINGHAM EVENT PERFORMANCES

WALKER ART CENTER,
PERLMAN GALLERY

Choreographer Merce Cunningham died in 2009, and the Merce Cunningham Dance Company (MCDC) disbanded in 2011. This revolutionary artist often put together "Events," which consisted of fragments from staged dances rearranged and performed in non-theater spaces (galleries, gyms, outdoor sites). As part of Walker Art Center's immersive "Merce Cunningham: Common Time"



Rogue Buddha celebrates Moustache Jim's burlesque photography.

JAMES PROSPER CARMOUCHE

exhibit, several in-gallery events will feature dancers from Cunningham's final company performing a collage of movement from the MCDC repertory. Dylan Crossman, Silas Reiner, Jamie Scott, and Melissa Toogood — all spellbinders — are sure to animate Walker's Perlman Gallery. Contemporary compositions will be performed live by a different set of Minnesota-based vanguard music-makers each day. 5:30 and 8 p.m. Wednesday, February 8-9, Thursday, March 30, April 6; 1:30

and 4 p.m. Fridays through Sundays, March 31 through April 9. Free with gallery admission; admission is free on Thursdays. 1750 Hennepin Ave., Minneapolis; 612-375-7600.

Through April 9 —LINDA SHAPIRO

COMEDY

ERIK GRIFFIN

RICK BRONSON'S HOUSE OF COMEDY

Erik Griffin is as widely recognized as a comedy actor as he is a standup comedian, having been a series regular, playing Montez Walker, on

the popular Comedy Central series *Workaholics*. Those worlds will collide when *I'm Dying Up Here* premieres this June on Showtime. It's a show based on the book of the same name, and is centered on the Los Angeles comedy scene of the 1970s. "I think they're separate," he says of the two disciplines, "but they're very similar in application. When you're acting, you have a scene partner and it's really a lot of communication." Standup is similar in that way. "I have to really listen to the crowd. Are they laughing? Are they listening? Are they getting what I'm saying? You have this big, huge scene partner called the audience, and it's full of people. So you have to find a balance and, in that way, it's very similar to acting." 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$13-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

THURSDAY 2.9

ART/MAKERS

VALENTINE'S MADE BY HANDS MINI MARKET

BAUHAUS BREW LABS

This Thursday, you can shop for your Valentine's sweetie (or yourself) while enjoying a beer. Four makers will be coming together for a mini pop-up market. Check out LaLunette Jewelry's crystal-based pieces, with colorful gems in purples, pinks, and blues. Third Daughter, Restless Daughter offers cross-stitched pieces with bitchy, bawdy, wise, and iconic sayings from TV and film, including *Pulp Fiction*, *Goonies*, *Community*, and *Friends*. (They also make adorable buttons and magnets.) Fair Anita creates delicate, geometric silver jewelry. Still Kickin', a shirtmaking crew who donate the profits from their tees every month to a different person with health issues (and mounting bills), rounds out the lineup. Live

CONTINUED ON PAGE 27 ►

THE MAINROOM

BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

SATURDAY, FEBRUARY 11



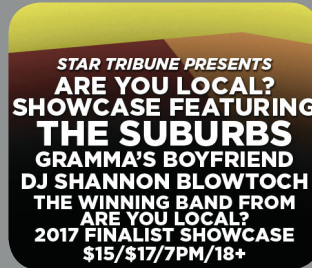
TUESDAY, FEBRUARY 14



THURSDAY, FEBRUARY 16



FRIDAY, FEBRUARY 17



SATURDAY, FEBRUARY 18



FRIDAY, FEBRUARY 24



SATURDAY, FEBRUARY 25



FRIDAY, MARCH 3
SATURDAY, MARCH 4



SUNDAY, MARCH 5



MONDAY, MARCH 6



THURSDAY, MARCH 9



FRIDAY, MARCH 10



WEDNESDAY, MARCH 15



THURSDAY, MARCH 16



FRIDAY, MARCH 17



SATURDAY, MARCH 18



TUESDAY, MARCH 21



WEDNESDAY, MARCH 22



THURSDAY, MARCH 23



FRIDAY, MARCH 24



WEDNESDAY, MARCH 29



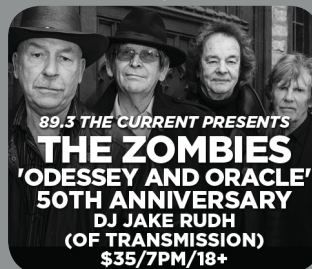
SUNDAY, APRIL 2



SATURDAY, APRIL 8



MONDAY, APRIL 17



TUESDAY, APRIL 18



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4/25 SILVERSUN PICKUPS 18+
4/29 AMERICAN FOOTBALL w/ S. CAREY, AERO FLYNN 18+
5/01 & 02 VULFPECK 18+
5/03 TESTAMENT w/ SEPULTURA, PRONG 18+
5/05 LAURA MARLING w/ VALLEY QUEEN 18+
5/06 GEAR DADDIES w/ SAM LLANAS (FORMERLY OF BODEANS) 18+
5/12 THE BLACK ANGELS w/ A PLACE TO BURY STRANGERS 18+
5/13 COHEED AND CAMBRIA - NEVERENDER "GAIBSIV" w/ THE DEAR HUNTER 18+
5/20 TINA AND THE B-SIDES w/ HIGH UP 18+
5/21 BONOBO 18+

7TH ST ENTRY

- 2/08 YONAS THE ROLL ONE UP TOUR w/ JUSTICE MONEY, KEE, CHANCE YORK + ERIC MAYSON 18+
2/09 MEAT WAVE w/ ABSOLUTELY NOT, BUILDINGS 18+
2/10 LÉON w/ JACOB BANKS 18+
2/11 PRIESTS w/ STEF CHURA, WAVELESS 18+
2/13 SONREAL - NO WARM UP TOUR w/ CLAIRMONT THE SECOND 18+
2/14 NOTHING FEELS GOOD: EMO DANCE PARTY ft. GABRIEL DOUGLAS AND NICK COSTA OF THE 40NTHFLOOR, NEIL OLSTAD OF KOO KOO KANGA ROO, AND MORE DJS TBA 18+
2/15 BLACK WIDOWS, VANESSA SILBERMAN, SCARLETT TAYLOR, JIRO AND THE STRATEGIC PINK 18+
2/16 THE CHINCHEES - ALBUM RELEASE PARTY w/ ROYAL BRAT, TEENAGE MOODS, PRIVATE INTERESTS 18+
2/18 2017 PUB & PUTT CLASSIC (11:30AM) 21+
2/19 BANNERS w/ TOR MILLER 18+
2/20 MYKKI BLANCO AND CAKES DA KILLA - THE STUNT QUEEN TOUR 18+
2/21 WHITNEY ROSE w/ RYAN TRASTER BAND 18+
2/22 POTTY MOUTH AND PARTYBABY w/ TENNIS SYSTEM 18+
2/23 YOU BLEW IT! w/ ALL GET OUT, FREE THROW 18+

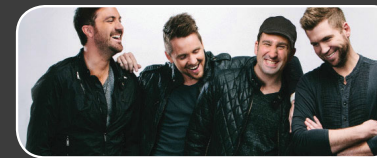
TURF CLUB

- 2/08 J BOOG w/ JO MERSA MARLEY, JEMERE MORGAN, WESTAFA 21+
2/09 ANDY COOK EP RELEASE SHOW w/ HARVEY BENSON, AR.BIRN 21+
2/10 ROBERT ELLIS (SEATED SHOW) w/ JENNY O. 21+
2/11 RHETT MILLER OF OLD 97'S w/ TRAPPER SCHOEPP 21+
2/14 TRIBAL SEEDS - WINTER ROOTS TOUR w/ RAGING FYAH, NATTALI RIZE 21+
2/17 MUNA w/ LO MOON 21+
2/18 STEPHEN KELLOGG w/ HUMMING HOUSE, DON MIGGS 21+
2/22 WALDEMAR, A PIANO IN EVERY HOME, H. ROSE AND THE NOMADS 21+
2/23 BLUE WATER HIGHWAY BAND w/ THE PLOTT HOUNDS 21+
2/24 HOPE COUNTRY RECORD RELEASE SHOW w/ JAKE JONES 21+
2/25 LAST PODCAST ON THE LEFT (LATE SHOW) 21+
2/28 FAT TUESDAY AT THE TURF CLUB A MARDI GRAS PARTY FT. w/ MCNASTY BRASS BAND, GENERAL B AND THE WIZ, KING OTTO 21+
3/01 THE HEAVY SET, FLATWATER MISSISSIPPI, WAILING LOONS 21+
3/02 BUFFALO FUZZ VINYL RELEASE AND TOUR KICKOFF w/ THE LONE CROWS, THE PUSH 21+
3/03 GRAVEYARD CLUB, MONICA LAPLANTE, PORNONONO, LYDIA LIZA 21+

For show announcements, updates, set times, giveaways, and more:

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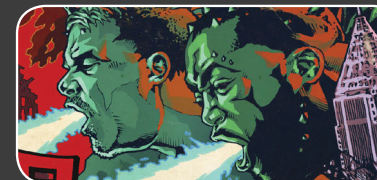
UPCOMING SHOWS AT OTHER VENUES



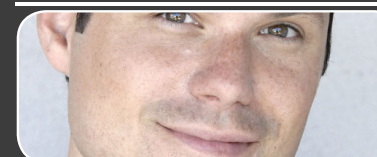
WEDNESDAY, FEBRUARY 8
SAFETYSUIT
w/ ROYAL TEETH
at FINE LINE
\$20/\$35 RESERVED BALCONY
7PM/18+



SATURDAY, FEBRUARY 11
CLOUD NOTHINGS
w/ MOON BROS., FURY THINGS,
CITRIC DUMMIES
at FINE LINE
\$16/\$18/\$30 RESERVED BALCONY
8PM/18+



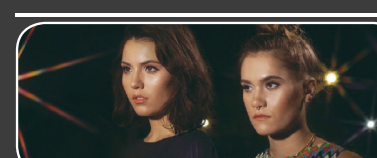
TUESDAY, FEBRUARY 14
89.3 The Current presents
RUN THE JEWELS
RUN THE WORLD TOUR
w/ THE GASLAMP KILLER,
GANGSTA BOO, NICK HOOK, CUZ
at MYTH NIGHTCLUB
\$30/\$35/7PM/ALL AGES



THURSDAY, FEBRUARY 16
AN EVENING WITH
MICHAEL IAN BLACK
at THE CEDAR
\$25/7PM/ALL AGES



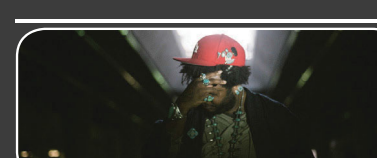
FRIDAY, FEBRUARY 17
AUSTRALIA
w/ THE RANGE
at TRIPLE ROCK
\$16/\$18/8PM/18+



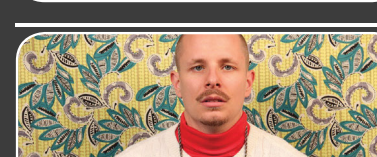
FRIDAY, FEBRUARY 17
LILY & MADELEINE
at BRYANT LAKE BOWL
\$16/6PM/ALL AGES



THURSDAY, FEBRUARY 23
NOSLEEP PODCAST
at THE CEDAR
\$20/7PM/ALL AGES



FRIDAY, FEBRUARY 24
THUNDERCAT
at FINE LINE
\$18/\$20/8PM/18+



SATURDAY, FEBRUARY 25
103.3FM The Basement presents
PROF
w/ FINDING NOVYON, METASOTA,
WILLIE WONKA
at CLYDE IRON WORKS (DULUTH, MN)
\$17.50/\$20/8PM/18+

- 2/27 THE JAPANESE HOUSE w/ BLAISE MOORE at Triple Rock
2/28 ELECTRIC GUEST w/ NINE POUND SHADOW at Triple Rock
3/01 LOS CAMPESINOS! w/ CRYING at Triple Rock
3/03 THE RADIO DEPT. w/ GERMANS at Triple Rock
3/05 DEVENDRA BANHART at Fine Line
3/07 TENNIS w/ OVERCOATS at Triple Rock
3/08 WE THE KINGS w/ CUTE IS WHAT WE AIM FOR, PLAID BRIXX, ASTRO LASSO at Triple Rock
3/08 JENS LEKMAN w/ LISA/LIZA at Fine Line

ORDWAY 2016-17 SEASON



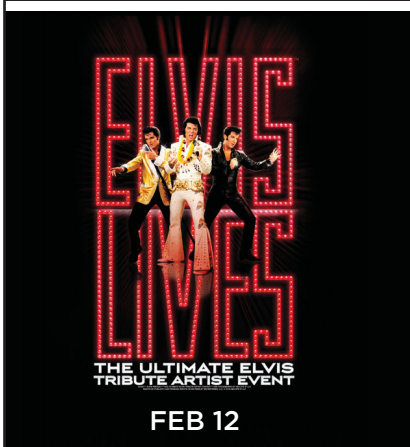
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The World's Most Dangerous Band

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SPECIAL GUEST VOCALIST VALERIE SIMPSON

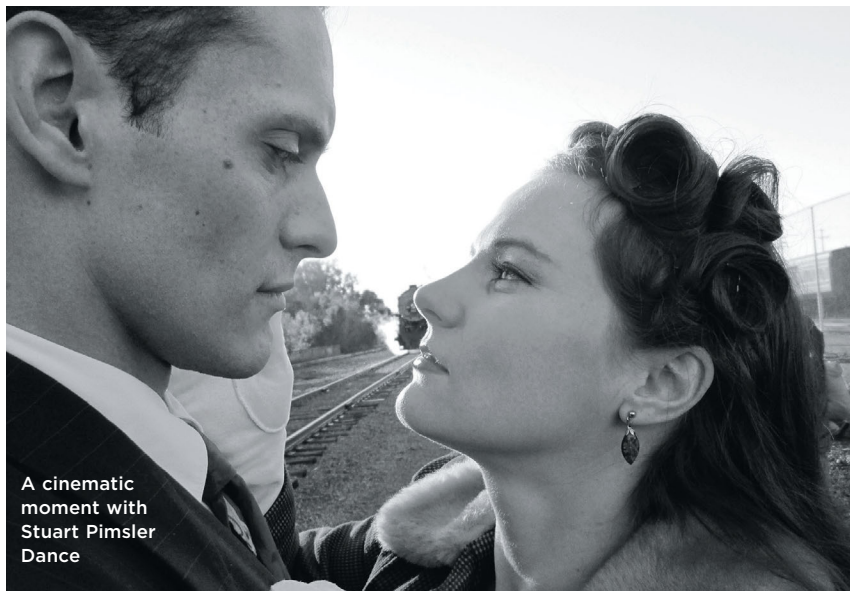
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A cinematic moment with Stuart Pimsler Dance

ANDREW WELKEN

CONTINUED FROM THURSDAY ►

music for the evening will be provided by Huge If True. 4 to 10 p.m. Free. 1315 Tyler St. NE, Minneapolis; 612-276-6911. —JESSICA ARMBRUSTER

FRIDAY 2.10

THEATER

MARIE ANTOINETTE

RED EYE THEATER

Marie Antoinette has inspired a vast array of artistic interpretations. Some depict the doomed queen as an elitist who responded to her subjects' suffering with the dismissive (though largely debunked) quote, "Let them eat cake." Others see her as a victim of circumstances beyond her control, born into a gilded monarchy whose insulating decadence kept her ignorant to the outside world and the growing bitterness toward her privileged existence. Contemporary playwright David Adjmi's *Marie Antoinette* attempts to reconcile those contrasting perspectives. Born Archduchess of Austria, Antoinette was immediately sequestered into the rarified sphere of regality, a position further solidified by her political marriage to the future King of France, Louis XVI, at the age of 14. Adjmi follows her as she indulges in all the luxurious diversions of a frivolous existence, only to slowly awaken to the violent unrest among the lower class. Under the consistently insightful direction of John Heimbuch, Jane Froiland takes on the title role in this production from Walking Shadow Theatre Company. The ever charismatic Froiland should prove an inspired choice for the title

role, embodying an isolated queen whose characterization reveals more than a blithe persona. In reappraising such an enigmatic figure, *Marie Antoinette* will attempt to ponder the capriciousness of popular sentiment while questioning the culpability of our own unfathomable characters. 7:30 p.m. Fridays and Saturdays, Valentine's Day, Thursdays starting February 23, plus Wednesday, March 1; 2 p.m. Sundays starting February 19. \$26; pay-as-able February 14. 15 W. 14th St., Minneapolis; 612-375-0300. **Through March 4 —BRAD RICHASON**

DANCE

STUART PIMSLER DANCE & THEATER: MATINEE

THE WOMAN'S CLUB OF MINNEAPOLIS

The prodigiously talented performers of Stuart Pimsler Dance & Theater tackle a short story by fabulist author Robert Coover in *Matinee*. Artistic co-directors Stuart Pimsler and Suzanne Costello partner with filmmaker Andrew Welken to transform a mash-up of genre films into an immersive theatrical experience. The work explores the complexities of relationships and changing realities through a narrative puzzle that shifts locations, from train cars to shabby hotel rooms to wilderness vistas — and that's just for starters. *Matinee* revives the thrilling days of yesteryear when cinema was for millions the chief purveyor of dreams and escapism. While honoring these la la lands, the work also unpacks the promises of the

CONTINUED ON PAGE 28 ►

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w/ JOEY DOSIK

FRIDAY, MARCH 3, 2017

AND SATURDAY, MARCH 4, 2017

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SILVERSUN PICKUPS

TUESDAY, APRIL 25, 2017

\$28/\$30 · 7PM DOOR · 18+ | ON SALE FRIDAY, 2/10



THE BLACK ANGELS

w/ A PLACE TO BURY STRANGERS

FRIDAY, MAY 12, 2017

\$20 · 8PM DOOR · 18+ | ON SALE FRIDAY, 2/10

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A-LIST



WILLIAM CLARK

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Through February 19 —LINDA SHAPIRO

ART/GALLERY

ATTRACTIONS UNVEILED

ROGUE BUDDHA GALLERY

"Attractions Unveiled," opening this Friday, highlights the photography of James Prosper Carmouche, a.k.a. Moustache Jim. Carmouche experiments with traditional and alternative processes on film, which he develops in his basement. Burlesque performers Musette Badeau, Tre Da Marc, and Foxxi Stiletto will be performing live at an upcoming reception. They're also featured in the pieces at this show. If you want a sexy art photo for your special someone this Valentine's Day, here's your chance to pick one up. The opening reception runs from 6 to 10 p.m. Friday, February 10. 357 13th Ave. NE, Minneapolis; 612-331-3889.
Through March 11 —SHEILA REGAN

BEER

612 BREW'S 4TH ANNIVERSARY

612 BREW

Beer-makers 612 have hit another milestone. To celebrate, they're releasing their high-gravity Quad, available only during their anniversary weekend. The Belgian-style brew, with a whopping 11.9-percent alcohol

(thanks, high gravity), follows last year's Tripel, which will also return for the festivities. Both will be available in bottles to take home, while supplies last. Meanwhile, in-house drafts include a special anniversary flight option for \$9. If that is too steep for you, free beer will be offered from 3 to 4 p.m. on Friday. During the two-day party, food options from Simply Steve's and Outlaw Grill will feature 612 in their recipes. Friday night's live music is headlined by the May North, while Saturday's lineup includes DJ Ben Quam. According to tradition, 612 is supposed to gift us with linen or silk. We'll take the beer. 2 p.m. to midnight Friday and Saturday. Free. 945 Broadway St. NE, Minneapolis; 612-217-0437. **Also Saturday —LOREN GREEN**

SATURDAY 2.11

THEATER

ANNA IN THE TROPICS

JUNGLE THEATER

"The best time to do the work of Nilo Cruz is in the winter in Minneapolis," says director Larissa Kokernot. "It evokes such a totally different climate. It's thick and it's hot and it's tropical and it's humid, so you get to escape to this tropical environment for a sweeping romantic journey." A local stage vet (Eye of the Storm Theatre, Ten Thousand Things) now based in L.A., Kokernot is returning to her home state to helm the Jungle Theater's production of *Anna in the Tropics*, the Nilo Cruz play that won the 2003 Pulitzer Prize for Drama. Set in a Tampa cigar factory in the 1920s, the play centers on a group of

Cuban Americans whose lives begin to blur with the lives of the characters in *Anna Karenina* as they listen to the novel read aloud while they work. "I love his language," says Kokernot about Cruz. "It's rich and poetic and romantic in its themes, and he's really rooted in history. The play is extremely evocative of this time and this place." 8 p.m. Tuesdays through Sundays; 2 p.m. Sundays. \$35-\$45. 2951 Lyndale Ave. S., Minneapolis; 612-822-7063. **Through March 12 —JAY GABLER**

THEATER

MAGIC 8 BALL

BRYANT-LAKE BOWL

Theresa Madaus, the madly funny woman of Mad King Thomas, has organized a late-night extravaganza of dance and drag. Under the moniker Lip Synch Lesbian, Madaus performs her dance/drag work alongside such fascinating frolickers as SuperGroup, PussPuss (the drag persona of Jeffry Lusiak), Rachel Clark, and Paige Collette. Ever ready to combat the February blahs, the performers will cover themselves in gold glitter and animal prints, lip sync to Adele, and do their best impressions of Freddie Mercury. What more could a winter-weary Minnesotan ask for? 9:30 p.m. \$8-\$14 sliding scale. 810 W. Lake St., Minneapolis; 612-825-3737. —LINDA SHAPIRO

THEATER

KING LEAR

GUTHRIE THEATER

Being in the enviable position of having two exemplary actors ready to play the lead in one of Shakespeare's greatest works, the Guthrie has gone an unorthodox route with its new production of *King Lear*. Rather than selecting one of the two, they've cast both in the esteemed title role. Throughout the run, Nathaniel Fuller and Stephen Yoakam, celebrated veterans of Twin Cities theater, will alternate between the tragic king and various supporting characters. Considering the acting challenge presented by Lear, one of the Bard's most layered creations, the opportunity to contrast the approaches undertaken by these two remarkable performers should be an irresistible proposition. Even without the dual leads, the production would merit excitement, as the Guthrie hasn't originated a staging of *Lear* in over 20 years. Recounting the tale of an aging king who, in attempting to secure his legacy by distributing his kingdom among three daughters, falls victim to both his own overweening pride and the maddening infirmities

of his deteriorating mind. A study in human frailty that unspools with escalating tension, *Lear* questions the bonds of family and the nature of identity through a lens of inescapable mortality. Helmed by artistic director Joseph Haj, *King Lear* looks destined to lend another crowning achievement to the Guthrie's storied history. The show is in previews through February 16. 7:30 p.m. Tuesdays through Saturdays; 7 p.m. Sundays; 1 p.m. Saturdays and Sundays. \$34-\$77. 818 S. Second St., Minneapolis; 612-377-2224. **Through April 2 —BRAD RICHASON**

CONTINUED ON PAGE 30 ►



STEVE PETERSON

BENEFIT

CUPID'S UNDIE RUN

THE POURHOUSE

Although we've had some unseasonably warm days this winter, we're still not at the point where we can run in short shorts and tank tops. You might see folks sprinting through the streets this weekend in skivvies, however. This Saturday brave, warm-blooded souls will take to Marquette Avenue in bras, leg warmers, thongs, boxers, panties, and briefs, participating in a fun run from Seventh to 11th Street. They're not doing it because they're crazy; they're raising funds for the Children's Tumor Foundation. The partially dressed party will continue at Pourhouse with brews and awards. Interested in running? You can register at cupidkundierun.org/city/minneapolis. 11 a.m. \$25. 10 S. Fifth St., Minneapolis; 612-843-2555.

—JESSICA ARMBRUSTER

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FRI // FEBRUARY 17

ARE YOU LOCAL? 2017 FINALISTS SHOWCASE

First Avenue | 7pm

Winner, Nick Jordan, from Are you Local? 2017 finalist showcase will preform with headlining artist, The Suburbs and special guests Gramma's Boyfriend, Shannon Blowtorch.

SAT // FEBRUARY 18

HEDWIG AND THE ANGRY INCH

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Anna in THE Tropics

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DIRECTED BY LARISSA KOKERNOT

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A-LIST



The art of iron at Franconia

COURTESY OF FRANCONIA

CONTINUED FROM SATURDAY ►

ART

VALENTINE'S DAY HOT METAL POUR

FRANCONIA SCULPTURE PARK

This weekend, Franconia Sculpture Park will host its annual Valentine's Day Hot Metal Pour, a celebration open to sweethearts, families, BFFs, and any other combo of affection. Before the event, participants will make molds from sand. Then on Saturday local artists, led by master sculptor and educator Tamsie Ringler, will melt down old furnaces and other recycled material to be poured into a 150-pound ladle that will be used to fill the molds. Watch them create art live. The grounds, which boasts over 120 sculptures, will also be open to stroll. Snack on treats from Nordic Waffles, bring a hot drink in a thermos, and stay warm with visits to the bonfire. Noon to 5 p.m. Free. 29836 St. Croix Trail, Shafer; 651-257-6668. —JESSICA ARMBRUSTER

TUESDAY 2.14

COMEDY

JAKE "THE SNAKE" ROBERTS

NEW HOPE CINEMA GRILL

Of all the muscular monsters to step into the pro-wrestling ring, there isn't anyone quite like Jake "the Snake" Roberts. First known as a python-wearing '80s ass-kicker in the WWF (now the WWE), Roberts seemed poised to become the ultimate cautionary tale of how drugs and alcohol can ruin a career. But the Snake made an incredible comeback, as seen

in the documentary *The Resurrection of Jake the Snake*, and is now touring the country on his Unspoken Word Tour. This Valentine's Day, you can swing into the New Hope Cinema Grill to hear Jake talk about what happened behind the curtain during his wrestling heyday. "This is my chance to connect with the fans and talk about the things they never get to hear about," he says. "I talk about what happened in the back, on the road, in strip joints; all of the taboo stuff that's behind the scenes." While this is a wrestling fan's nostalgic dream come true, Roberts says he also spends some time sharing insight into how he overcame addiction and managed to pin his demons one, two, three. 8 p.m. \$25; \$75 VIP. 2749 Winnetka Ave. N., New Hope; 763-417-0017. —PATRICK STRAIT

PARTY

FEELING MYSELF: A PARTY FOR SINGLES AND THEIR FRIENDS

HONEY

Just because you're single as fuck (or single by choice) doesn't mean you can't celebrate Valentine's Day. Instead of drinking with Netflix, grab your friends and head to Honey for this high-energy Flip Phone party. This holiday is all about love, after all, and that can mean loving yourself, your friends, and Britney Spears. Tonight's tunes will be spun by DJ Fancy Restaurant, and will include feel-good anthems from Beyoncé, Nicki Minaj, Robyn, and TLC. Feel the love. 21+. 9:30 p.m. \$7. 205 E. Hennepin Ave., Minneapolis; 612-746-0306. —JESSICA ARMBRUSTER

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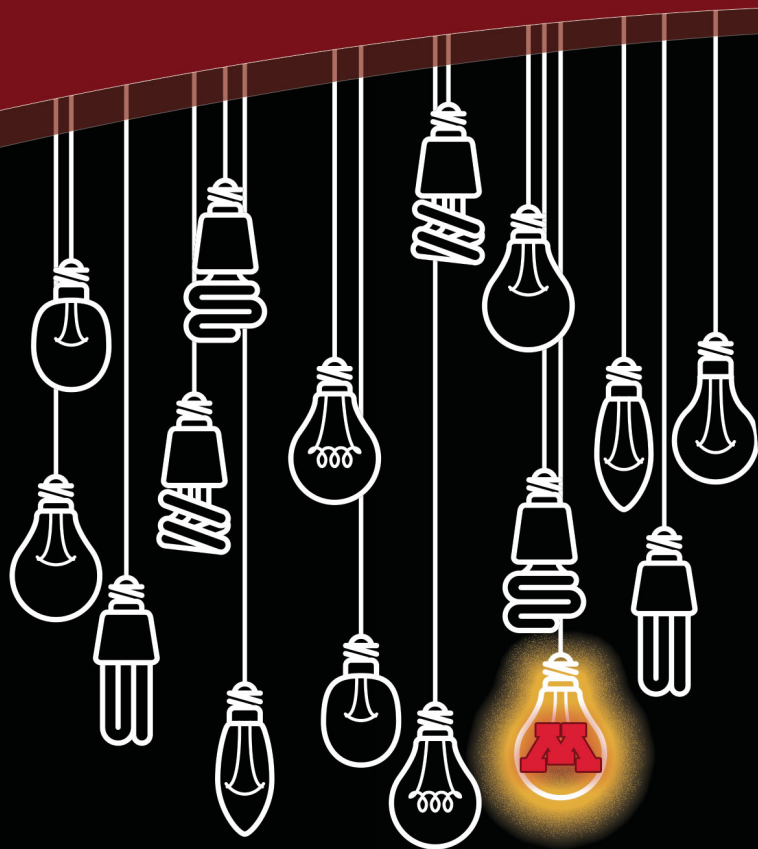
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PHOTOGRAPHY BY JOE DICKIE



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NINE-TENTHS OF THE LAW

The American Dream gets supersized in the timely, troubling *The Founder*



Michael Keaton
as Ray Kroc

DANIEL MCFADDEN

BY MICHAEL NORDINE

“Do it for your country. Do it for America.”

These are the words Ray Kroc (Michael Keaton) uses to convince the McDonald brothers (John Carroll Lynch and Nick Offerman) to turn their burger joint into a nationwide franchise in *The Founder*. If you know anything about how McDonald's came to be the ubiquitous presence we now know it as — or even if you've seen other movies about small-business owners being talked into something by an outsider — you can likely guess how that turns out for them.

A traveling salesman and would-be entrepreneur who's spent his life in search of a golden opportunity, Kroc has finally found one — and it comes in the form of two arches. Later, he'll describe his vision of what McDonald's might one day become

as “the new American church,” one that's open seven days a week.

Since we venerate ambition in America as much as we venerate convenience, Kroc is the hero of this story. And like a lot of movies released in the last few months, *The Founder* is difficult not to view through the lens of current events: John Lee Hancock's film tells of a businessman's ascent to fame and fortune via highly questionable means. Taking place in the 1950s, it's another silver-screen reminder that the more things change, the more they stay the same.

Kroc's voice is nasally but assured as he makes his pitch to the skeptical bros, as though he buys everything he's selling but knows, in his heart of hearts, that his potential business partners don't. At least not yet.

Dick and Mac are purists, you see — their innovative fast-food restaurant in San Bernardino, California is a true original,

and so they balk at the idea of opening new locations. How can they ensure the purity of their vision when it spreads to Illinois, Ohio, and beyond? Kroc, who's somewhere between snake-oil salesman and motivational speaker, assures them that this time will be different.

At their peril, they relent. And for a good long while, *The Founder* makes this seem like a good thing. This is the American Dream, after all, so never mind that some sleep through it and others consider it a nightmare: Two cars in every garage and a McDonald's in every town is the natural way of things. Kroc's wife (Laura Dern, underused) may feel neglected, and the McDonalds may be wary of their new business partner, but surely they're all just missing the forest for the trees?

You might even find yourself agreeing with Kroc in the conflicts that follow: The brothers are willful and stubborn, constantly passing over opportunities to

THE FOUNDER

directed by John Lee Hancock
now playing, area theaters

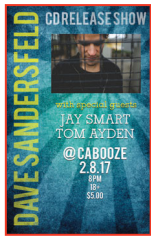
expand their business over minor quibbles like sponsorships and milkshake ingredients. But then Kroc goes all Jesse Eisenberg-in-*The Social Network* on them and you realize that, in a way, you've been watching a villain's origin story all along. Kroc is both protagonist and antagonist, success story and cautionary tale. If we bought what he was selling despite any initial misgivings — or even despite knowing where all this is headed — that only proves his point.

The title cards preceding the end credits, which inform us of everyone's fate, only serve to reinforce that notion. Watching *The Founder* turns out to be not unlike eating McDonald's: You'll feel satisfied in the moment and queasy afterward. **C**

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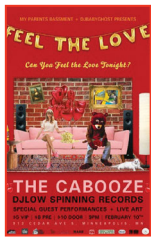
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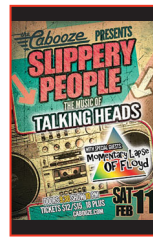
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w/ MOMENTARY
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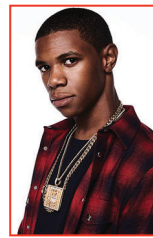
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2/18.....LEOPRESENTS.COM **Overkill** w/ NILE
2/21.....LEOPRESENTS.COM **Aegaeon** w/ BY THE THOUSANDS & CIRCUIT OF SUNS
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2/24.....**"Grass & Brass"** w/ KIND COUNTRY, & NEW SOUND UNDERGROUND
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3/4.....**The Menzingers** w/ JEFF ROSENSTOCK, & ROZWELL KID
3/17.....**Nuisance** w/ VAUDEVILLE, STRAKE JAK IT, ANTI STAR, & PIRANHA
3/18.....CABOOZE & TC PRESENT **The Opiuo Band** w/ SPECIAL GUEST TBA
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MISSED CONNECTIONS

Cliché kills any potential for sparks at Mixed Blood



RICH RYAN

BY JAY GABLER

Girl meets boy. Girl's father disapproves, because boy is poor. Boy works to get rich. Girl meets another boy — a doctor. See where this is heading?

It's a tale that's been told many times, and Mixed Blood Theatre doesn't make much of a case for the latest telling: a new Caridad Svich play named *Corazón Eterno* (*Always In My Heart*) inspired by Gabriel Garcia Marquez's *Love in the Time of Cholera*. Directed by José Zayas, this production features a lot of flowery talk of love, but little in the way of characters who inspire emotional investment.

The play's setting is unnamed, and the characters alternate between speaking Spanish and English (translations, both ways, are provided in surtitles).

English literature is a shared interest of Julia (Mariana Fernández) and Julio (Israel López Reyes), who meet as teenagers and start trading swooning love letters that include provocative quotes from D.H. Lawrence. That's the only way they can connect, since Julia's widowed father, Agustin (Raúl Ramos), forbids his daughter to date a humble messenger boy.

Eventually, Agustin forces Julia to move out of town, where after two years she's still bereft. Agustin takes her to a psychiatrist (Sasha Andreev), whose professional ethics don't last long. Even as those physical therapy sessions steam up, Julio is abandoning his artistic dreams to take a boring but remunerative job in the hopes of regaining his lost love.

CORAZÓN ETERNO (ALWAYS IN MY HEART)

Mixed Blood Theatre
1501 S. Fourth St., Minneapolis
612-338-6131; through February 25

Although Andreev's character is morally suspect, his arrival is welcome because he's at least recognizably human. Reyes and Fernández are both weirdly wooden, most of all in their shared scenes; it's hard to see how this was an affair that would haunt them both for years.

Ramos delivers a confident performance, but there's little for him to do with the character of the disapproving dad. The actor who gets to run away with this show is Lisa Suarez as Julio's mother, Clemencia. An empathetic pragmatist who was abandoned by Julio's father, Clemencia knows life is short. Her outbursts — exasperated but affectionate, and sometimes amusingly profane — light up the stage. Unfortunately, there's not much else that does so in a show smothered by stale metaphors.

It takes place on an eccentric set, by Abbee Warmboe, that represents oft-referenced cherry-blossom trees as miniature models of themselves. A warning about theatrical haze is no joke: The entire show is suffused with smoke. A disconcertingly jolting soundscape by C. Andrew Mayer makes sure that when a scene ends on a dramatic note, we don't miss it.

Svich wrote Mixed Blood's successful adaptations of *In the Time of the Butterflies* and *The House of the Spirits*, but this love story doesn't tug very hard at the heart-strings.



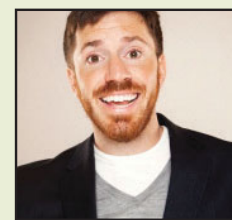
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FRI. FEB. 24



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GENTRY**

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STREET *Style*

GOOD LUCK Fortune favored the bold at Get Lucky: SooVAC's Annual Fundraising Gala on January 28. **BY AMY GEE**



JOAN VORDERBRUGGEN

42, DIRECTOR OF PUBLIC ART & PLACEMAKING FOR HENNEPIN THEATRE TRUST

What are you wearing?

A hodgepodge of thrift store accoutrements.

Describe your style:

Mary Tyler Moore meets Iris Apfel meets an average hardworking lady.

What are your favorite places to shop?

Arc's Value Village, Gumball Boutique, I Like You.

What is your winter wardrobe staple?

A full-length black wool trenchcoat that cost \$7.



ANNA COLLINS

23, WORKS AT THE THIRD RAIL

What are you wearing?

Zara dress, Steve Madden Chelsea boots, athletic socks.

Describe your style:

As colorful and comfortable as I can be.

Where do you get style inspiration?

Dusen Dusen has nice shapes and colors, and "Women in Clothes" by Sheila Heti.

What are your favorite places to shop?

Depop, Unique Thrift, Cliche.



KAY THOMAS

75, RETIRED

What are you wearing?

Jacket from a craft fair, boots from Macy's, necklace from ATELIER 957.

Describe your style:

Comfortable and simple with a little edge.

What are your favorite places to shop?

Art fairs and small boutiques. I go shopping when I'm out of town because I'm more relaxed.

What is your winter wardrobe staple?

Merino wool or cashmere sweaters.



JEFFREY LUSIAK

39, PROGRAM MANAGER FOR MUSICALS AT PROJECT SUCCESS

What are you wearing?

Levi's jeans, button-up from ASOS, H&M jacket, Adidas shoes.

Describe your style:

A play between structure and fun, comfortable with something odd about it.

What are your favorite places to shop?

Pharmacie, Zara, Nike.

Where do you get style inspiration?

David Bowie. It's important to add a dash of queerness to every outfit.

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Tiny Deaths



ZOE PRINDS-FLASH PHOTOGRAPHY

THE LIONESS UNPLUGGED

ICEHOUSE, THURSDAY 2.9

Minneapolis rapper the Lioness may be the city's premier North Side lyricist, as demonstrated on her truly special album from last year, *Growing Pains*. The LP followed a run of mixtapes from the rapper and McNally Smith grad — *The Most Anticipated*, *Lost Tapes*, and *Queen* — that began in 2011. At this point, she's one of local rap's best-kept secrets. *Growing Pains* is a powerful, introspective album that examines, among other things, race in America, making it a rich document for the Black Lives Matter era. At the same time, the MC born Shaiwna Adams is a deeply purposeful storyteller of various personal struggles (e.g., overthinking and over-drinking). Last year, she told City Pages she aspires to be "a voice and an advocate for women — women of hip-hop and women of color especially." Tonight's Icehouse gig is a special "unplugged" performance with guests including Myke Shevy, aka MMYKK of ZULUZULUU. 21+. 10 p.m. \$8-\$15. 2528 Nicollet Ave. S., Minneapolis; 612-276-6523. —MICHAEL MADDEN

DEAD MAN WINTER

FIRST AVENUE, FRIDAY 2.10

Furnace, the new sophomore album from Dead Man Winter, might be named after the rumbling basement behemoth in a metaphoric attempt to ward off its chilling subject: the disintegration of frontman Dave Simonett's marriage. "This house is on fire and I can't escape it," he sings bleakly as the album opens, a lone acoustic guitar quickly joined by a somber but rich array of rootsy instruments and vocal harmonies à la the Band. Duluth's Simonett, who also leads bluegrass band Trampled by Turtles, spends the rest of *Furnace* sorting through the charred debris of what he calls "madness and confusion." The lyrics are poignant, intimate, raw, bitter,

and self-lacerating, but surprisingly not morosely so. "I'm full of charm and I'm full of whiskey and I'm full of shit most of the time," Simonett confesses in "Red Wing Blue Wing," a gorgeous, epic rock ballad fueled by jangly guitar and Bryan Nichols' vivid, billowy organ. Ultimately, Simonett finds catharsis both in revelatory venting and immersing himself in rejuvenating arrangements. See p. 9 for more on Simonett and the new album. The Pines and DMW guitarist Eric Koskinen open. 18+. 7 p.m. \$20. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

TINY DEATHS

ICEHOUSE, FRIDAY 2.10

Minneapolis/Brooklyn band Tiny Deaths — the dream-pop project of singer Claire de Lune and producer Grant Cutler — are finally ready for their full-length debut. The duo first began climbing toward indie stardom with a self-titled EP in 2014, following that up with last year's minimal yet deep *Night Flowers* EP. Their debut album, last month's *Elegies*, is a consistently strong eight-song effort; any track could serve as a single. A ghostly Beach House vibe pulses throughout, with songs like "Backwards" (previously released on *Night Flowers*) evoking Purity Ring, another singer-producer twosome. De Lune and Cutler's sound may appear ready-made for such fashionable comparisons, but with *Elegies*, they've arrived at a formula that's truly their own. Fledgling bands might soon be compared to Tiny Deaths. With Lott and DJ sets by Dosh, Al Church, and Jeremy Ylvisaker. 21+. 11 p.m. \$8-\$10. 2528 Nicollet Ave. S., Minneapolis; 612-276-6523. —MICHAEL MADDEN

CLOUD NOTHINGS

FINE LINE MUSIC CAFE, SATURDAY 2.11

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in conversations about rock's relevance circa 2017. Ultimately, the Cleveland indie-rockers are proof the genre can still pack a powerful punch. Frontman Dylan Baldi began Cloud Nothings as a solo project in 2009, and his lo-fi pop-punk songs quickly captured the attention of the Los Angeles-based Bridgetown Records. He soon joined the roster of the bigger, more celebrated Carpark Records, and over the next few years, Cloud Nothings justified Nirvana and Weezer comparisons with four bulldozing, hook-heavy records, including last month's *Life Without Sound*. On *Sound*, which was produced by longtime Sleater-Kinney collaborator John Goodmanson, Baldi's vocals are at their all-time cleanest, bringing Ben Gibbard comparisons for the first time. Still, the LP has a few chaotic moments for lovers of the band's heavier past, including "Strange Year" and "Realize My Fate." With Moon Bros., Fury Things, and Citric Dummies. 18+. 9 p.m. \$16-\$30. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN

LEOPOLD AND HIS FICTION

AMSTERDAM BAR & HALL, SUNDAY 2.12
No, this isn't the late Belgian king adopting Trump's core philosophy. This Leo's not lyin'. Rather, it's an Austin, Texas, quartet with affection for vintage rock and R&B seasoned in the garage with crunchy guitar and peppered with bits of blues, Motown, and doo-wop. Frontman Daniel James hails from Detroit, where he absorbed its hard rock and soul inclinations. He's a charismatic singer, with a slight rasp and touch of histrionics reminiscent of Robert Plant. On Fiction's new *Darling Destroyer* album, James evokes Zeppelin on "Cowboy," but also Plant's latter-day roots stuff on the acoustic blues "Who Am I." James can wait too, suggesting Iggy Pop on "Saturday," seemingly an unholy alliance between the Stooges and the Knack. In fact, *DD* is littered with easy references: Bon Jovi (and Zep) on "Cowboy," Paul Revere & the Raiders on "It's How I Feel (Free)," and Jackie Wilson on "I'm Caving In" — all worthy inspirations that help Leo roar. Driftwood Pyre, Busey, and locals Ahem open. 18+. 7 p.m. \$12-\$15. 6 W. Sixth St., St. Paul; 612-285-3112. —RICK MASON

RUN THE JEWELS

MYTH, TUESDAY 2.14
It's easy to tie Run the Jewels' blistering music to the bleak apocalypticism of Trump's America. In reality, the veteran rap duo comprising Atlanta's Killer Mike and Brooklyn's El-P have always taken a brazen, defiant approach to dark forces. Both rappers deal with the ugly truths of U.S. politics and culture with the cool, brash swagger required to survive, thrive, and



COURTESY OF THE ARTIST

resist, having fun making casual threats and dick jokes along the way. Their latest free album, last December's *RTJ3*, continues their streak of consistent, emotive, and ruggedly futurist underground rap, dealing unflinchingly with modern unease while maintaining the joyous vibe that forms the core of their collaboration. Live, RTJ exemplify that impeccable chemistry with the tag-team intensity, skill, and energy necessary to live up to El-P's massive and crushing production. With Gas Lamp Killer, Spark Master Tape, and Cuz. All ages. 7 p.m. \$30. 3090 Southlawn Dr., Maplewood; 651-779-6984. —JACK SPENCER

JAPANDROIDS

FIRST AVENUE, TUESDAY 2.14
The angst-fueled '00s indie-rock scene dissolved just when the world needed it most. And now Japandroids, freshly returned from a nearly five-year hiatus, are back to once again lead us all in yelling like hell to the heavens. The Vancouver garage-rock duo dropped their third LP, *Near to the Wild Heart of Life*, last month. The album's raucous lead single/title track taps into our collective anxiety, providing a cathartic escape from pervading senses of dread and hopelessness (sound necessary, America?). The band is set to hit First Avenue for the very first time in support of *Wild Heart*; during combustible past visits, they laid waste to smaller Twin Cities venues Turf Club, 7th St. Entry, and Triple Rock. Japandroids' untamed anthems should resonate with disaffected music fans who are ready to burn the whole thing down — the timing's perfect. Craig Finn opens with his band the Uptown Controllers, whose name was inspired by a Craigslist prank from local comic Justin Colucci. 18+. 8 p.m. \$20. 701 First Ave. N., Minneapolis; 612-338-8388. —ERIK THOMPSON

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Quick & Dirty

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My girlfriend wants to explore her sexuality with another woman but be “heterosexually exclusive” with me. She wants me to have equal freedom but doesn’t think it’s fair for me to be with another woman. I am a heterosexual man. How can we achieve sexual equality?

piggishness is a desirable trait, not a disqualifying one.)

Fuck, marry, kill: Donald Trump, Rick Santorum, Mike Pence.

Fuck everything, call off the wedding, kill myself.

An open relationship for her but a closed-on-a-technicality relationship for you? Yeah, no. Want to achieve sexual equality? Explore your sexuality with other women—as a single man.

I see you’ve resurrected your ITMFA campaign. (Bragging rights: I got the Mass license plate ITMFA. The DMV tried to take it back when someone complained, and the

ACLU won the case for me! I removed the plate, of course, after Obama won.) My question: If Trump is removed from office—if we “impeach the motherfucker already”—we’ll have Mike Pence. Do you really think he’d be any better?



Dan Savage

I am a 50-year-old queer man who never really came out—except to people I’m cruising or fucking. Oh, and to my wife. Is there any social or political value to coming out now, in the shadow of a Trump presidency?

There’s tremendous social and political value to being out, whoever the president is. There’s also social and political risk, whoever the president is. If you’re in a position to come out—and you must be, otherwise you wouldn’t be asking—not coming out is a moral failing.

We already have Mike Pence. And Pence, as awful as he is, oscillates within a predictable band of Republican awfulness.

With a President Pence, we’ll get shitty Supreme Court nominees, attacks on queers and people of color, and fiscal mismanagement. With President Trump, we get all that plus war with Mexico and Australia. And you don’t have to remove your ITMFA buttons once Trump is removed from office—keep ‘em on until Pence is impeached, too.

When I’ve tried to do the fuck buddy thing, I’ve gotten attached. Any way to avoid that?

Only do the fuck buddy thing with Republicans.

How do you get over the guilt of being a straight guy? I want to be respectful of women without having to take responsibility for the actions of every asshole straight man out there.

Speaking of impeachment: Four in 10 Americans support impeaching Trump. Nixon didn’t hit that number until 18 months into the Watergate scandal. And speaking of my ITMFA campaign: We’ve already raised \$100,000 at ITMFA.org, with all proceeds going to the ACLU, Planned Parenthood, and the International Refugee Assistance Project.

As a gay man, I’m not responsible for the actions of Roy Cohn, Jeffrey Dahmer, and Peter Thiel. Likewise, I deserve no credit for the accomplishments of Michelangelo, Alan Turing, and Stephen Sondheim. When you feel the shame and guilt welling up, all you can do is remind yourself that you’re not responsible for the piggishness of Donald Trump or the awesomeness of Chris Kluwe. (And just to complicate things: While most straight women hate straight male pigs, most straight women want their men to be pigs—but only now and then, and only for them. A dash of controlled/vestigial

Dear readers: Valentine’s Day is coming up. This is your annual reminder to #FuckFirst. Don’t have a heavy meal, drink, eat some chocolate gut bomb of a dessert, and then write to me on the 15th whining about how you didn’t get laid on the 14th. Fuck first!

mail@savagelove.net

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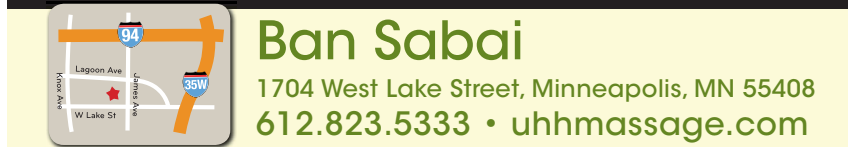
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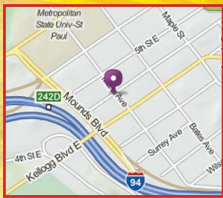
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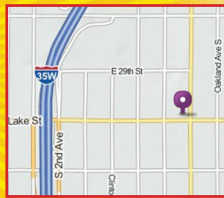
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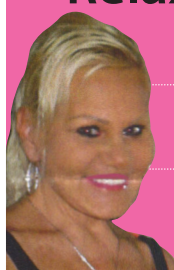
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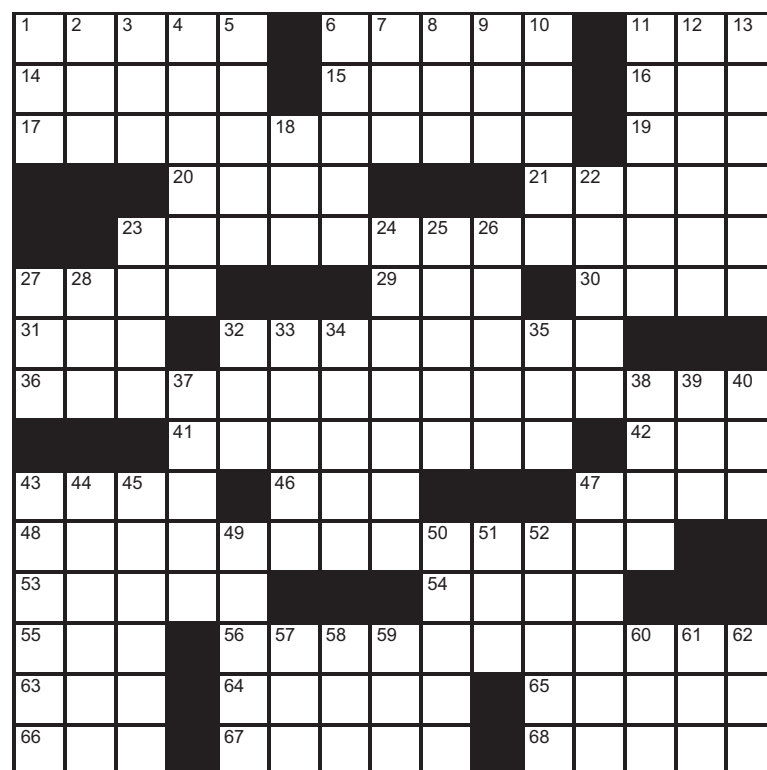
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Across

- 1 Problem
- 6 Where Margaret Mead studied
- 11 Story line shape
- 14 Font measurements
- 15 Monkey's uncle?
- 16 Money amt. needed to be in the three-comma club
- 17 Terrible guitarist?
- 19 The "Man" in the headline at 55-Across
- 20 Crumbly cookie
- 21 Esthetician Lauder
- 23 Problem where a piano has 88 middle Cs?
- 27 Scaly squeezers
- 29 Cheer for Atletico
- 30 "That makes sense"
- 31 Ingredient in some breakfast cereals
- 32 Swindler's ruse
- 36 Drummer's kit ruined post-avalanche?
- 41 Navy : Seabees :: Air Force : ____
- 42 Viscous ooze
- 43 Dear columnist?
- 46 Peaceful feeling
- 47 Morlocks meal
- 48 Problem for a horn player who uses a slide?
- 53 Top-most section of an application
- 54 Little brat
- 55 "____ Man Yells At Cloud"
- 56 Problem for a singer with stage fright?
- 63 "Moonlight" Oscar-

nominee Mahershala

- 64 Shoots
- 65 Give a speech
- 66 Pre-schooler
- 67 QB's stats
- 68 Frisco resident

Down

- 1 Place to get a microdermabrasion
- 2 Cancel
- 3 Top notch
- 4 Known to everybody
- 5 Take by force
- 6 "Same here!"
- 7 "All the cool kids ____ doing it"
- 8 Women's History Mo.
- 9 United
- 10 Come to terms
- 11 Slackens
- 12 Steak selection
- 13 "Cheese shop" comic
- 18 Wedding invitee, for short
- 22 One with a season pass on their jacket
- 23 Number cruncher's stuff
- 24 Approve of
- 25 Spy Hiss
- 26 Signs of laughter
- 27 Spam distributor?
- 28 Regatta propeller
- 32 Wichita-to-Tulsa dir.
- 33 Southern vine
- 34 Walk a mile ____ shoes
- 35 Sallie in the student loan biz
- 37 Jonathan who plays the High Sparrow in

"Game Of Thrones"

- 38 Look up and down, in an uncomfortable way
- 39 Lovebird's call
- 40 Carp in a pond
- 43 Not sinking
- 44 Big name in scrubbing pads
- 45 One who takes things the wrong way?
- 47 All of everything
- 49 Salt water ____
- 50 Become decent
- 51 Bread at a barbecue
- 52 Blazing, likely
- 57 Shallow inlet
- 58 Cars bassist Benjamin
- 59 Last letter in the Guardian?
- 60 Goddess of peace
- 61 Guess affected by wind current: Abbr.
- 62 Chuck Schumer's title: Abbr.

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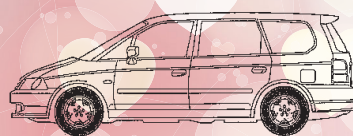
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